

Vienna Art Orchestra - The Minimalism of Erik Satie(1989)

Written by bluesever

Tuesday, 05 May 2015 15:47 -

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1 Reflections on Aubade 2:58 2 Reflections on Méditation 3:35 3 Reflections on Sévère Réprimande 2:57 4 Reflections on Idylle 4:01 5 Gnossienne No. 3 3:00 6 Reflections on Gnossienne No. 2 4:26 7 Reflections on Gnossienne No. 1 5:53 8 Satie Ist Mir Traum 3x Nicht Erschienen 6:24 9 Vexations 1801 8:52 10 Vexations 1611 9:45 11 Vexations 2105 23:22
Karl "Bumi" Fian - Flugelhorn, Trumpet Ima - Tamboura Hannes Kottek - Flugelhorn Lauren Newton - Vocals Wolfgang Puschnig - Clarinet (Bass), Flute, Sax (Alto), Sax (Soprano) Christian Radovan - Trombone Wolfgang Reisinger - Gong, Kalimba, Triangle Mathias Rüegg Arranger, Conductor, Leader Jon Sass - Tuba Woody Schabata - Vibraphone Roman Schwaller - Clarinet, Composer, Sax (Tenor) Harry Sokal - Flute, Sax (Soprano), Sax (Tenor) Mathias Rüegg - Arranger, Conductor, Leader

Mathias Rüegg's Vienna Art Orchestra had always been an eclectic bunch, working in the odd jazz or classical cover into its repertoire with some regularity, but for this release, the ensemble went whole hog, leaping into the oeuvre of that grandfather of minimalism, Erik Satie. Originally issued as a two-LP set, every track (save one evocative Gil Evans-y piece by Rüegg) is a Satie composition rearranged, often brilliantly, and generally highlighting two or three individual VAO members. This reductionist technique serves the band well, as it has often had a tendency toward weighty ponderousness. Here, the arrangements are light and linear, affording a supple but transparent platform for the soloists, who are clearly encouraged to venture out into jazzy territory. Vocalist Lauren Newton and percussionist Woody Schabata are often in the spotlight here, the former's wordless ululations adapting themselves quite well to Satie's whimsical music and the latter's vibraphone providing an enticing mixture of rigor and dreaminess. Others, like the *Gymnopedie No. 3*, are presented for solo instrumentalist, here a lovely rendition by trombonist Christian Radovan. The final three tracks, the entirety of the second disc on the original issue, are given over to renditions of Satie's notorious *Vexations*, wherein the pianist was instructed to play the piece 840 times at a "very slow pace." Here, they're set for duets, Schabata in each case on vibes, accompanied by tenor sax (Roman Schwaller), voice (Newton), and bass clarinet (Wolfgang Puschnig). It's a daring and very successful gambit, as the piece is allowed to be gradually examined like a lustrous gem by several creative pairs of ears. The Minimalism of Erik Satie is a rare example of the pairing of jazz and classical that

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actually works on both ends. Recommended. --- Brian Olewnick , Rovi

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